

# MEXICO

this month ~

ST

In This Issue:

Guadalupe

Age of Haciendas

Christmas Art



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## OF SPECIAL INTEREST

**New President** — Adolfo López Mateos begins his six-year term of office Dec. 1 in a formal ceremony conducted before the Mexican Congress, foreign diplomats and the public in general.

**Christmas Fair** — The Lions Club of Mexico City sponsors a giant Christmas Fair from December 10th until January 7th in the National Auditorium, Paseo de la Reforma.

**Guadalupe** — Feast day of the Virgin of Guadalupe and one of the most important religious fiestas of the year. (See Fiestas and Spectacles as well as Page 10).

**Posadas** — Christmas season officially opens on the 16th of December with nine days of *posadas*, traditional parties which recall the Holy Family's journey to Bethlehem. The Mexican-Northamerican Institute of Cultural Relations jumps the regular season three days with a *posada* on the 13th to which the public is invited.

**Festival of Radishes** — December 23 (Noche de Rábanos) in Oaxaca City. So called because huge radishes carved in wierd shapes are sold in the plaza. Further frivolity is provided by breaking the plate on which the *buñuelos* (large, flaky pancakes swimming in syrup) are served. Since everyone eats *buñuelos* things get sticky, noisy and uninhibited. Christmas Eve in Oaxaca is celebrated with *Calendas*, night parades of people carrying lanterns and religious images.



**Día de los Inocentes** — December 28. A kind of Mexican April Fool's Day, and a good day not to lend money.

**Acapulco Fair** — This fabulous resort town offers extra attractions during the month of December (See In Acapulco.)

# Preview

## WHAT TO SEE, WHERE TO GO IN

december

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### DECEMBER climate

CITY	TEMP. (°F.)	RAIN (Inches)
Acapulco	79	0.4
Cuernavaca	66	0.1
Guadalajara	59	0.3
Mérida	74	1.2
México, D. F.	54	0.3
Monterrey	57	0.9
Puebla	56	0.3
Taxco	67	0.1
Tehuantepec	66	0.6
Veracruz	72	1.0

### fiestas & spectacles

**December 1-10, Compostela, Nayarit.** Fiesta honoring *el Señor de la Misericordia* held each year in this village since 1850 to fulfill the vows of the devotees of his image who promised to offer an annual celebration if their region would be liberated of a yellow fever epidemic. Chief interest is the extensive commerce in varied tropical products.

**December 3, Temósachic, Chihuahua.** Day of San Francisco Javier is commemorated by a fair and an exhibition of local products.

**December 3, Magdalena, Sonora.** Another fiesta honoring San Francisco Javier, and highlighted by the famous deer dance. Yaqui, Pápago and Mayo Indians journey from their homelands to leave offerings in the box placed at the image's feet for this purpose. Each pilgrim who passes the statue also pays his respect by kissing its hand, feet or face, and as the visitors number around 500, the statue is left stripped of paint, and has to be repaired the following day.

**December 5-9, San Francisco del Rincón, Guanajuato.** Fiesta recalling the found-

ing of the city. Cockfights, corridas, parades and regional dances.

**December 6, Amecameca, México.** Mayors' party. The outgoing mayor presents his successor with the standard of the Virgin of Guadalupe which he must conserve until the next year. The occasion is further distinguished by fireworks, pilgrimages, dances and *toritos*.

**December 8-14, Tuxtla Gutiérrez, Chiapas.** Commercial fair and festivities to honor Guadalupe. Besides the religious and popular ceremonies, the town market is filled with the products of the area such as fruit, coffee, sugar, cheese, cinnamon and decorated gourds.

**December 8, Milpa Alta, Federal District.** Homage to the Immaculate Conception. Religious ceremonies and a public fair.

December 8, Pátzcuaro, Michoacán. Traditional fiesta for Our Lady of Health. Parades, bullfights and *jaripeos*. Featured regional dances are *Los Viejos*, *Moros & Cristianos*, *Los Listones* and *Las Mojigangas*.

December 12, Villa de Guadalupe, Federal District. Thousands of faithful gather at the Basilica to help the Virgin of Guadalupe celebrate the 427th anniversary of her apparition.

December 15, Tuxtepec, Oaxaca. Animated Christmas partying lasting until January

6th. A different feature is game in which a bull is turned loose in the river pursued by men rowing decorated canoes.

December 16-24, San Miguel Allende, Guanajuato. This typical and lovely colonial village, site of some 30 fiestas a year, celebrates Christmas from the 16th until the 25th with *posadas*, Christmas Eve events and a popular fair. Visit to the Child in the crib in churches and private homes.

December 24, Querétaro, State of Querétaro. A Christmas fair with a parade of floats

depicting biblical scenes as its central motif. Revelry lasts until the 6th of January.

December 25, Monclova, Coahuila. Every year a pastoral poem is presented from 10 to 12 on Christmas morning. The representation has always been done by the same family who has passed the manuscript from father to son.

December 28, Matehuala, San Luis Potosí. Special reverence to an image of Christ known locally as El Señor de Matehuala. This frolic is practically a continuation of the pre-Christmas *posadas* with games of chance, cockfights, *corridos*, band music, fairs and fireworks.

December 29, La Ciénega, Oaxaca. Traditional regional fiesta. Village streets and houses are decorated with lanterns, gas lights and the classic tissue paper cut-outs. In the main plaza the young people of the village promenade, boys one way, girls the other, in rhythm to the band's best efforts. Further entertainment consists in parades of flower throwing swains, fairs and dances.

## art

Museo de Arte Moderno, Palace of Fine Arts. The recently opened modern art section of the Fine Arts Palace is presently devoted to a tremendous exhibition of art from numerous countries.

Galeria Antonio Souza, Génova 61, second floor. Latest works of painter Getzo.

Galeria Diana, Paseo de la Reforma 489. Exhibition of American painter Pierre Shary.

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**Galerías Excelsior**, Paseo de la Reforma 18. First Christmas exposition with works by young Mexican painters; Soriano, Nefero, Ojeda and 40 others.

**Centro de Arte Moderno**, Ave. Juárez 4. Permanent exhibition of works by Rivera, Tamayo, Dr. Atl, Orozco, Romero, etc.

**Jardín del Arte**, Sullivan Park. Open air exhibitions by artists from the National Institute of Mexican Youth. Sunday mornings only.

**Instituto de Arte de México**, Puebla 141. Special Christmas sale of works by all of the gallery artists. Paintings, drawing, and engravings.

**Museo Clemente Orozco**, Hamburgo 113. New museum with a permanent exhibition of the art left by Orozco.

**Galerías Chapultepec**, Bosque de Chapultepec near the Monumento a los Héroes. Display on the education in Mexico presented by the Museo Pedagógico Nacional.

**Mexican-Northamerican Institute of Cultural Relations**, Hamburgo 115. December 1. Exhibition of ceramics by Juan José Segura.

## music

December 9 — Annual concert by the all woman St. Cecilia Chorus. Traditional folkloric Christmas music. Mexican-Northamerican Institute of Cultural Relations. Hamburgo 115-8 pm.

December 14 — Christmas carols by Benjamin Britten. Evelyn Mosier Foster will direct the combined voices of the St. Cecilia Chorus, the Mexico City College Madrigal Singers and the Christ Church Choir. Patricia Peck will play the harp accompaniment and Manuel Zacarias that of the organ. Christ Church, Artículo 123 Number 134. 6:30 pm.

**Primitive Music** — The National Institute of Anthropology and History is conducting constant studies of indigenous music and languages, and it is possible to hear their recordings through arrangement with the music director, Luis Aurelia.

## cultural exchange

Each Tuesday night a round table discussion is conducted among some 35-45 Mexicans and Americans in the interest of promoting cultural, economic and social exchange between Mexico and the United States. A distinguished guest speaker is usually invited. Chilpancingo 23, Tel. 25-20-12 (Mr. or Mrs. Robert Cuba Jones) 6-8 pm.

## theater

**La Muerte de Danton** — Original drama by George Büchner based on the French Revolution. Sponsored by the German Embassy in conjunction with the National Institute of Fine Arts. Fernando Wagner directs his own translation starring

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**Blum** — Uruguayan comedian Juan Verdader makes his debut in the Mexican Theater by way of Enrique Santos Discépolo's comedy. Direction by Julio Porter. Supporting stars are Pancho Córdoba, Lupe Andrade and José Solé. Sala Chopin, Insurgentes and Puebla. Daily at 8:30 pm.; Saturdays 7:15 and 9:45; Sundays 5 and 8 p.m. Tel. 11-38-17.

**Las Manos Sucias** — Jean Paul Sartre's powerful drama directed by Jébert Darién for theater in the round. Teatro del Granero, back of the National Auditorium, Pasco de la Reforma. Tel. 20-43-31. Daily functions at 8:30; Saturdays 7:15 and 9:45; Sundays 5 and 8 pm.

## sports

**Boxing** — Wednesdays and Saturdays at Mexico City's Arena Coliseo, Peru 77. First preliminary starts at 9 pm. A program is sometimes offered at the Arena Mexico when no function is slated for Arena Coliseo.

**Fronton Mexico (Jai Alai)** — Plaza de la Republica and Ramos Arizpe, Mexico City. Every day except Monday. On Tuesday and Wednesday at 7:30 pm.; Thursdays, Fridays, Saturdays and Sundays at 6 pm.

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**Fronton Metropolitano** — Bahia de Todos Santos 190, Mexico City. Women take part in matches here using racquets. A program every day except Thursdays. On other days, the card begins at 4:15 pm.

**Soccer** — University City Stadium. The 14 teams of the Major League first division perform Sundays at noon and Wednesdays at 8:30 pm. An occasional Thursday night game if offered. Soccer, as played in Mexico, is considered the finest in North America.

**Wrestling** — Arena Coliseo, Peru 77. Functions Tuesdays and Fridays at 8:30 pm. and Sundays at 5 pm.

## horses

**Hipodromo de las Americas**, Lomas de Solto, Mexico City. Thursdays, Saturdays and Sundays turf fans enjoy eight or nine races at one of the newest tracks in the world. First post time is 2 pm. Pari-mutuel machines available. Later, races may also be held on Tuesdays. Among the jockeys currently in action here is the well known Cuban, Avelino Gomez. December 14, the Ninth Windsor Classic is programmed. Horses of all ages will compete for a purse of \$30,000 added peso over six furlongs. December 28, Mexican 2-year-olds entered in the Eleventh Mexican Futurity chase a purse of \$60,000 added pesos on a layout of one mile.

## bullfights

Although announced several times as formally opening in November, *aficionados* still have to content themselves with *novilladas*, some of them excellent, but lacking the professional lustre of a *corrida*. The formal season is being delayed by unresolved negotiations between Mexican and Spanish organizations.

**Plaza El Toreo**, Cuatro Caminos, México. — *Novilladas* every Sunday at 4:30.

**Plaza México**, Avenida Insurgentes. — Bullfights every Sunday at 4 pm.

**Celaya, Guanajuato** — Special *corrida* Christmas Day.

**Querétaro, Querétaro** — Special *corrida* Christmas Day.

## OF SPECIAL INTEREST IN COMING MONTHS

**Pablo Casals** — During the second half of January 1959 in Jalapa, Veracruz, Maestro Pablo Casals will act as honorary president the Second International Contest for Violoncello. Candidates from 16 countries will be judged by a distinguished panel of musicians and critics headed by Maestro Casals. Other activities include symphonic concerts, popular dances, ballet, choral recitals, an archaeological exposition and excursions.

**Auto Show** — The Third International Automobile Show will be presented in the National Auditorium during January from the 14th to the 31st.

**Day of the Kings** — January 6. The Christmas season ends when the Three Wise Men arrive to leave presents in the shoes of sleeping children.

**El Señor de Chalma** — Pilgrimages of faithful from January 1-6 to Chalma, State of Mexico to pay homage to the life-sized image of Christ which resides there.

**Blessing of Animals** — January 17. In memory of San Antonio Abad, patron saint of domestic animals, people haul pets to the church door for the priest's blessing.

**Chemical Industry Exposition** — Throughout the entire month of February the National Auditorium will be headquarters for an International Congress and Exposition of Chemical Industries.

**Golf** — Mexican Golf Open is scheduled to be played during February at the Chapultepec Country Club, but exact date has not been set.

**Home Fair** — The traditional exposition dedicated to the home will be featured in the National Auditorium during the month of March.

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México 19.D. F.

# this month IN ACAPULCO

A tropical Christmas has its appeal: White sands, blue skies, plenty of suntan oil. There are some folks who insist on legitimate Yule trappings of snow and sleigh bells. Well, maybe Planter's Punch isn't exactly a Tom and Jerry and a sarong isn't what you'd call a muffler. But the blazing sunshine, the easy Caribbean air, the hilarious charm of Acapulco at holiday season — all of this more than compensates for the missing traditions.

Christmas in Acapulco is also the most popular season, so be sure you have reservations well in advance at this time of the year.

The Port of Pleasure is offering several new features for the holidays, in addition to its established attractions. One innovation is the Club de Pesca's 24-hour coffee shop in the lobby; also, several of the beaches now

have afternoon "tea dances" (where, if you insist, you can even have tea) with thatched pavilions to protect you from the tropical sun.

Steamship transportation is receiving more attention these days. For those who prefer a slow run to Acapulco, there is about to be inaugurated regular liner service between Los Angeles and the Mexican port — a Norwegian ship under Mexican flag.

A highlight of December is the big Acapulco Fair, an all-inclusive exhibition staged out by the Instituto Mexicano de Turismo. Several nations are participating with displays of industrial, cultural and economic nature. The Fair is another reason why advance reservations are so necessary this month; it will attract hundreds of persons all by itself.

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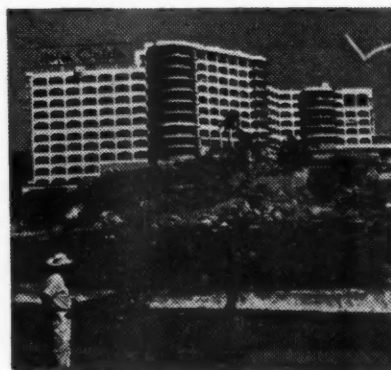
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# From our readers

## THIS LITTLE PIG WENT TO MEXICO

I found the hunting information in your October issue most interesting and instructive, though I believe you will agree that a few things went wrong in the key to the Vlady-Bartoli map. Some points:

1) There appears to be a real, European-type, "wild boar" in Mexico. Is it an importation, or what? The Castilian word *jabali* refers, in Spain, to an animal twice as big and ferocious as the American peccary. I am aware that there are two different species of peccary, one a good deal larger than the other, and it may be that in Mexico the word *jabali* is applied to the larger, but are you quite sure that the drawing (in the Yucatán area of the map) of what is clearly a European "wild boar" is justified? Mr. Peterson on page 26 gives Latin names (generically *Tayassu*-which is the peccary name) for both local forms of wild pig, so I think your artist is at fault in drawing a true, European-type *jabali*.



2) Although, in Castilian, *tejon* certainly means badger, when used in Mexico it normally does not refer to a badger at all, but to tree-climbing remote relative with a long nose, called in English "coatimondi." It makes a charming pet, and if you want one the country folk call it *pisote*, as often as *tejon*.

3) True pheasants are only found in the Old World, and the Mexican-Spanish word *faisán* refers to various quite different birds of the same order. I know that the poetical description of Yucatán as "la tierra del faisán y del venado" has been literally translated into English as "the land of the pheasant and the deer", but this does not alter the facts.

4) The *chachalaca* is nothing like a grouse. Mr. Peterson describes it as a "type of wood chicken". It probably has no name in English.

5) The proper English name for the animal you call "Giant Weasel" is Tayra. Its relationship with normal northern weasels is not very close.

6) What is usually known all over both Americas as "opossum" (in fact, "Azara's Opossum") is usually called in Mexico *tlacuache*.

7) As you list the local names of nearly everything, why not mention that the local name of the racoon is *mapache*, and that of the desert mountain sheep of Baja California is *borrendo*?

N. Pelhan Wright  
Fellow Royal Geographical Soc.  
Fellow Zoological Soc.  
Mexico City

MTM'S gravest error was in not consulting you before we published.

## ON NOT BEING HASTY

I wouldn't be too enthusiastic about that "new road" between Cuauhtémoc in Mexico and Huehuetenango in Guatemala (MTM, October).

I would say check first at Tuxtla Gutiérrez before forging ahead and if the road is im-



U. S. AMBASSADOR Robert C. Hill, here with MTM Editor Anita Brenner, had kind words for us on a visit one recent afternoon. (See Person to Person.)

passable double back to Arriaga for the flatcar trip to Tapachula.

The above holds true even in winter dry weather. I know, because I've just taken it! Milton Ira Leiber  
6340 Lindenhurst Avenue  
Los Angeles 48

The notorious "tapón" in upper Guatemala is only a few kilometers long, but so tricky to construct that it never seems to stay open for long. Engineers now claim they've got it licked and that it will be open to year-around travel by the first of the year. Reader Leiber's advice should still be taken, however. Engineers have said "El Tapón" has been solved before, and landslides and washouts have made liars out of them.

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EDITOR  
**Anita Brenner**

**MEXICO/ this month**

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Our Cover: A Christmas candelabra from Metepac, with typical colors and shape, makes appropriate cover subject for MTM's December issue.



This little hook (MTM's sign), swiped from the Aztec codices, means words, music, wind and waves.

All photos on pages 9, 10, 11, and 12 are by the Mayo brothers; p. 16 upper by Kail, lower Marilú Pease; p. 17 upper by Marilú Pease; p. 18-19, all by Juan Rulfo; p. 20 upper left by Muriel Regier, other two by Kail.



# person to person

We're pleasantly impressed with us this month, instead of, as usual, measuring what we do by what we might be able to do, and finding the discrepancies great, and unhappy.

Because of Mexico (Mexico this month) this month, (and a book or two maybe) we were handed the immense privilege and honor of being introduced to Mrs. Eleanor Roosevelt, here on a mission for the Youth Aliyah, the well-known organization for aid to children and young people to, and in, Israel.

There are some human beings who, whether by gift or inner effort, achieve a quality of greatness that is indefinable and indescribable, but unmistakable. When Mrs. Roosevelt, at first glance an old, tired lady, rose to speak at a tea we attended the effect was like a shaft of light on its feet—clear, glowing, all of one piece in simplicity, and above all full of genuine human love. Even the most frivolous among the feathered dames present, felt—something no one even tried to put into words. One can't.

Of a piece with the graciousness of the tradition which Mrs. Roosevelt expresses, the visit paid us last month by Ambassador Hill left us feeling considerably rewarded for our days and midnights spent trying to run this publication *right*, and still pay our bills.

Mr. Hill told us that he and his guests read us, and like us, and that he personally feels we're doing a good job of what we set out to do, namely, try to bridge the many and deep confusions and hostilities between the people of Mexico and the United States. We deal constantly with the problem of two worlds, so different in their approaches, standards, achievements and values that it seems almost impossible they could ever talk the same language, in terms even of serving interests in common.

One frequent example of this gulf that bobs up in conversations with visitors often, is the astonishment of Statesiders, that Mexico should spend so much on "just beauty", when there are so many obvious basic needs to be met: when it is evident that many people live in great poverty, for instance.

And when one answers that, yes, it is true that although much has been done what remains to be done is vast, but that in Mexico beauty is basic too, one gets more often than not an absolutely blank reply; this

evidently being inconceivable and the word "wasteful" keeps coming up. One could quote the Bible, of course, to the effect that Not By Bread Alone, but one could talk forever and unless the other guy *knows* in his own bones what one means, one is indulging of course in pure wind in the throat.

As an example of the kind of tradition it is that keeps pushing up with its immense vitality, we've published this month—thinking it super-appropriate for Christmas—a detail from the little Indian church of Santa Maria Tonantzintla, near Puebla.

The name of this church is hyphenated Indian-Spanish; Tonantzintla means "most holy beloved little mother," and was the title of the ancient goddess of the earth, symbol of creativity.

The Spanish conquest, which obliterated (on purpose) the civilizations of ancient Mexico, became in the long run hyphenated with the Indian. Like the Chinese (with whom they are kin) the natives of Mexico absorbed their conquerors, and, taking over their religion, techniques, and traditions, re-expressed them in their own terms which in this church become wild, riotous joy in color and form, projected with the absolute free-



dom; the combination of tastes, qualities and particular talent being truly the Mexican heritage.

Our other special contribution for Christmas is our piece on wines and liquors now being produced here. We visited our home town of Aguascalientes recently, and came back making demagoguery for the wines and brandies of the place, which are certainly imitations of no one's and tops in their own happy, gentle—but plenty insidious!—bouquet. So the spirits of Christmas be with you, and merry New Year one and all!



Although even-tempered by nature we have finally decided to be wrathful about all the airlines. Everybody knows that a passenger on a commercial aircraft is going to be cramped, for excellent engineering and economic reasons. Yet, the airlines talk of "lounges", and show in their advertisements photographs of pygmies lolling in their seats without even touching elbows. Nothing could be more absurd when the only thing spacious about an airplane is the space outside of it.

For aero-culinary reasons it is perhaps impossible to provide good food cooked on the ground and warmed over above the clouds. Nevertheless, we are told by Delta that we can have our steak charcoal-broiled (where?) to order (whose?). Delta's competitors promise equivalent nonsense. What they say and what they serve are many air miles different.

Considering that air travel has to be expensive it would be surprising if we allowed ourselves to be transported by its alleged cheapness. Go Royal, Tourist, or Economy, for only so little, maybe any one of the three on the same flight. It reminds us of a song that goes: "BEA do it, SAS do it, KLM and old QANTAS do it, let's do it, etc." Flying Scotsman? Royal Coachman? Thriftflite? These are bad names that no self-respecting carrier should call himself by.

We approve, along with the CAA, of every kind of licensed aircraft, but we disapprove of their being named "Clippers" and "Golden Falcons," and so on, or otherwise represented as the best of breed. All of the lines fly one of the established brand names, so why try to gild, as in "El Dorado", a lily of a DC-7?

We would be remiss in our disgust not to deplore the exploitation of the airline hostess who is represented as seductive and wholesome at the same time. Are more passengers procured thereby? All this foolishness makes us airsick at the stomach before leaving the ground.

ANGUS

## NATIONAL PANORAMA

### OPENING OF THE TUXTEPEC PAPER PLANT

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Bureau of Economic Research  
of the Nacional Financiera, S. A.

For the first time in its history, Mexico is now producing newsprint in wholesale quantities.

The new Tuxtepec plant in the state of Oaxaca, opened this fall, has an annual capacity of 40,000 tons of newsprint. The first runs have already been tested out by one of the big dailies, found to be just as good as the imported paper Mexico has been relying on for so long.

The Tuxtepec plant represents an investment of 200 million pesos, covered in part by capital subscriptions by Nacional Financiera and the Canadian firm of Parsons and Whittemore, and by credits from U. S. and Canadian sources.

The plant will exploit 257,000 acres of forest, with pine cutters and sawmills spread throughout the Juarez mountain range. The super-modern plant was designed by Stadler, Hurter and Co.

The location of the new plant was determined after years of preparatory work and investigation in different parts of Mexico. Besides having necessary raw materials, water supply and electric energy at hand, the location of the new enterprise, was aimed at developing one of Mexico's poorer regions. The Juarez forest ranges have been exploited before, but only on a very small scale and by rudimentary techniques. The modern exploitation of these enormous resources will include fire prevention, pasture control and replanting.

The new plant employs 900 persons, 600 of them working in the forests. There is little doubt that these workers will quickly master their new industrial tasks despite their scant cultural background, just as other Mexican workers have done in the thousands of new industries established in recent years.

## News and Comment

International conventions have been held with almost monotonous regularity in recent months in Mexico City. Dealing with such varied themes as chickens and electronics, these world get-togethers have been partly due to this country's own remarkable strides in so many different directions in the past decade. But most important, conventioners like to mix pleasure with their programs which explains why Mexico City is booming from the trend toward business reunions in un-workaday surroundings.

One such gathering of world minds was the recent International Road Federation meeting that drew highway experts from just about every country this side of the Iron Curtain to Mexico City.

Why Mexico? Well, aside from being an attractive convention site, the country made a logical host for roadbuilders because its own highway program in the past eight years has put it among the most progressive roadmaking nations in the world... an operation all the more noteworthy because it wasn't dampened even by budgets so slender at times that they were practically invisible.

Mexico now has a road network of about 56,000 miles, half of which is paved. Roughly three out of every four miles of this system were completed since World War II, and a substantial chunk of the new projects has been urgently-needed rural roads.



MTM's easy guide to Tonantzintla

These, in fact, have been given priority. On the theory that first things come first, the country has paid less attention to showy super highways (although it *does* boast of "autopistas" like the Mexico City-Cuernavaca

toll road) and given more mind to farm-to-market connections. These rural roads, being completed at the rate of 1,000 miles per year, won't be too obvious to the casual tourist, but for visitors with the yen and time for deeper exploration the new backwoods connections mean access to parts of Mexico heretofore reachable only by cooperative burro.

But even the main-stem traveler will notice something new next time he comes to Mexico. Case in point: the newly-opened Mexico City-Querétaro link, a beautifully-smooth, finely-sloped piece of road that lops a couple of hours off the drive to Mexico City via the central route.

Distinguished visitor, lovingly received when she paid a two-day call on Mexico City a few weeks ago, was Mrs. Franklin D. Roosevelt. Most Mexicans have sincerely warm memories of the late U.S. president who originated, understood, and practiced the "Good Neighbor Policy" which, regrettably, has become a somewhat tired phrase of late.

Antioch College in Yellow Springs, Ohio, never a place to shy away from a new approach in education, has established its first foreign study center in this hemisphere after having tried the idea out in Europe.

Antioch's choice for the site of its new Latin America Center was the university town of Guanajuato. There, it took over an old colonial house for part of its three-month course (in Mexican history, social and economic development, Spanish, Mexican arts, etc.) with the rest being taught right at the University of Guanajuato.

The Guanajuato branch of Antioch will scatter its students around in private Mexico homes to provide further concentration of the on-the-spot portion of its regular Latin America curriculum.

Not only does Mexico get a new president this month (see p. 9) but it also receives for the first time representation in the College of Cardinals in the Vatican.

When Pope John announced the elevation of Archbishop José Garibi Rivera to the rank of a prince in the Roman Catholic Church, it caused a great and joyous ringing of bells throughout Mexico, particularly in Guadalajara where the new Cardinal was born in 1889.



## in december

### Dec. 1

The throne on the left is the presidential chair which Lic. Adolfo López Mateos formally takes over on the first of December. Like the presidents who preceded him, though, he will rarely use the chair. He will do his work in an ordinary swivel chair seated at an ordinary desk. Once upon a time gilt and plush and carved golden lions made symbols of power that were violently and bloodily disputed. Today the presidency of Mexico is much more like administering a vastly complicated industry with its battery of engineers and planners on hand to research and advise. In place of blood-and-thunder "strong men" the nation now chooses cool pleasant executive types who know, practically and theoretically, all about such things as efficiency and production, profit and loss, investment rates and economic indices.



### Dec. 12

This is a day of great significance to Catholics in all of the Americas, but especially to those living in Mexico. It commemorates the apparition in 1531 of Our Lady of Guadalupe to a poor indian named Juan Diego. Many thousands of pilgrims make an annual trek to the Basilica of Guadalupe near Mexico City on this day, and to remember the occasion they take back with them all kinds of relics and souvenirs. Among the most popular are photographs taken against this special Guadalupe backdrop.



### Dec. 16-Jan. 6

Christmas in Mexico begins on Dec. 16 and lasts until a week after New Year's Day. The emphasis here is less on gift-giving, more on fiestas and religious ceremony, both neatly rolled into one via the traditional Posadas, or re-enactments of the search for lodgings by Mary and Joseph as shown in the old engraving at the left. The Posada usually ends up with the smashing of the *piñata* and partymaking until dawn.







# Guadalupe

*Just 427 years ago this month, a humble Indian saw an apparition of the Dark Virgin, thus beginning Mexico's most powerful religious force and explaining why thousands of pilgrims converge every Dec. 12 on a shrine not far from Mexico City.*

by Don Demarest

On an unseasonably frosty morning in December more than four centuries ago an event occurred (or is said to have occurred) that completely changed the course of American history.

It was some 12 years after the Conquest of Mexico, when the new country was still in a most violent turmoil. The hard-bitten survivors of Cortés' 400 were squabbling among themselves over the spoils. A swarm of carpet-baggers from the Old Country were grabbing, too — aided and abetted by Nuño de Guzmán, the first civilian administrator and prototype of contemporary politicians.

The friars were having rough sledding. They had accompanied the Spanish expeditionary force to carry out the condition laid down by Rome — the U. N. of those days — that the Castilian monarchy could take over the entire continent east of Brazil provided it Christianize the natives. Apart from the fact that the more available potential converts were herded into compounds and "posted" — as in South Africa today — against any ecclesiastical hunting, even the free Indians who could be tracked

(Continued on page 24)

**TWO PILGRIMS** kneel inside the gates of the Guadalupe Shrine. The church was built on the spot where the Virgin made her miraculous appearance in 1531, left an image on the rough carrying cloth of an Indian witness (engraving above). The man in this photo wears a replica.

FROM ALL PARTS OF MEXICO, pilgrims crowd in procession to the Lady of Guadalupe shrine just outside of Mexico City. The Dark Virgin is believed to have many miraculous powers, especially those of fertility. But also her thousands of visitors include many sick and blind who make the pilgrimage, sometimes lasting weeks, to pray to be healed.









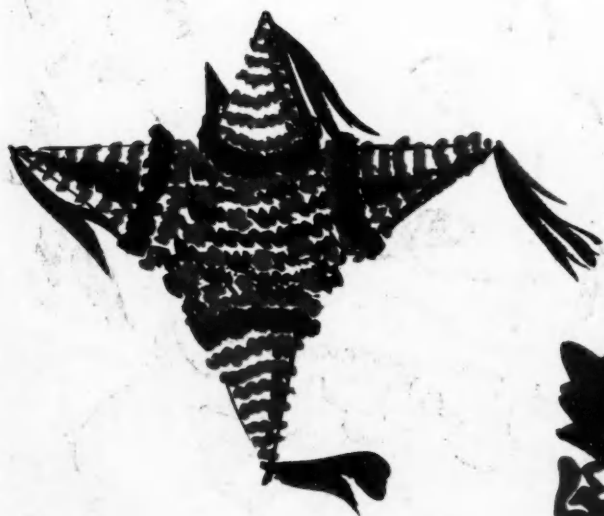
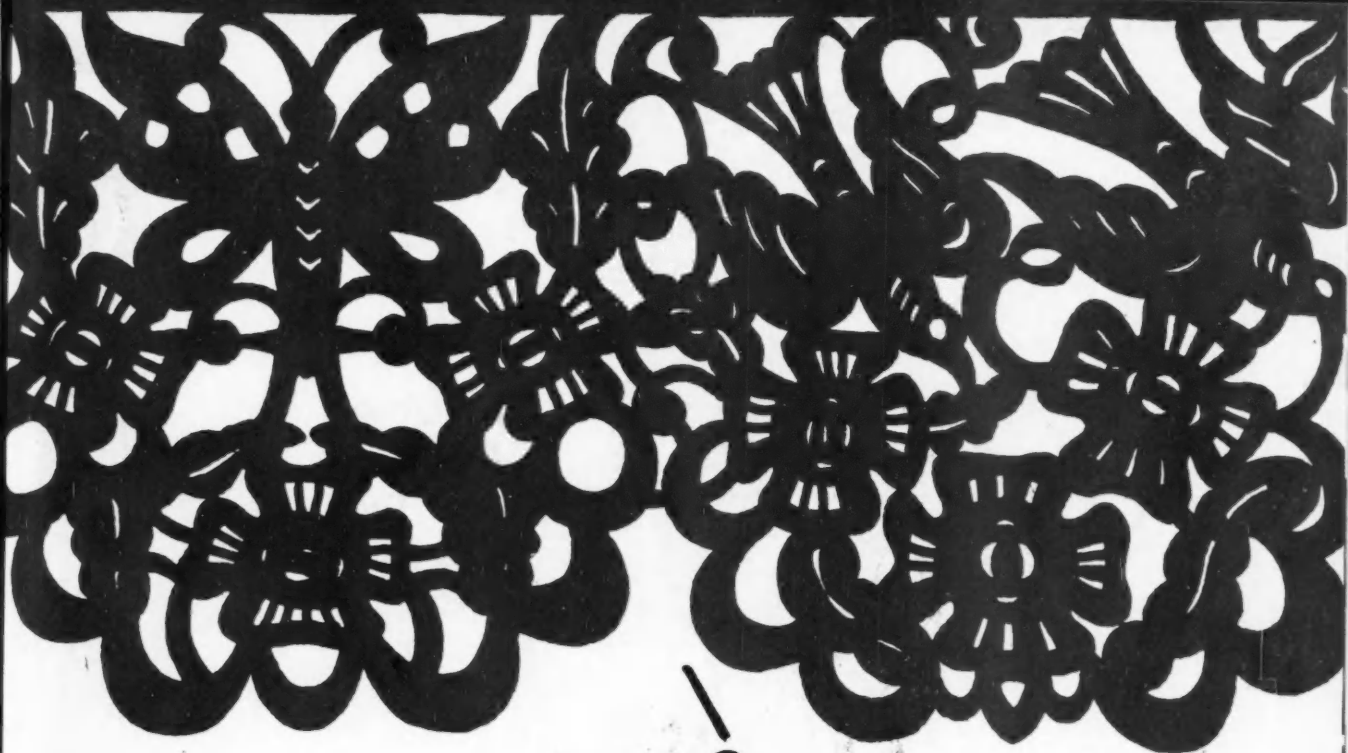
# CHRISTMAS

## *Arts of Mexico*

The natural brightness of Mexican art never is more in place than during the Christmas season. This is when the candles —amazing works of art in filigreed wax—take on a brilliance so great that the colors make the very flame seem dim. Lacy paper cut-outs that trade in subtle backgrounds the rest of the year suddenly appear in wild oranges and flaming yellows.) But best of all are the *piñatas* that don't know the meaning of the word "subdue" during any month of the year. At Christmas, they even outdo their customary vigor, and their frills and spangles virtually shimmer with life. The *piñata* really is as much a symbol of Christmas in Mexico as the decorated spruce tree is in other countries. A purely Christmas art form is the *nacimiento* scene that graces practically every Mexican home at this time of the year. The figures range from small mass-produced models found in every marketplace to elaborate and classic sculptures of the familiar figures in the manger scene.

**CRECHE FIGURES**, something like those below, are an important part of Christmas art in Mexico. They range from groupings so tiny they could rest in the palm of your hand to carvings and casts of heroic size. Above are some modern examples of the *piñata*, the traditional clay pot filled with goodies, dressed up in frilly disguises, to be smashed by a lucky blow of a stick-swinging, masked youngster at one of the Christmas parties. The *piñata* was originally a purely Yule-tide custom but has since been taken into fiestas the year around.



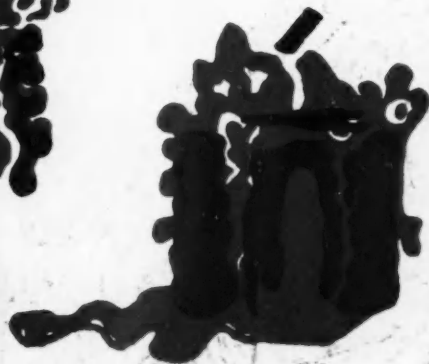


**TRADITIONAL PIÑATA** is the star-shaped model above, widely seen at this time of the year.

**PAPER DESIGNS**, elaborately cut out and resembling certain lace patterns, play important part in Christmas here.



**WAX FILIGREE** candles, used first only in churches, have become a standard home decoration also.



SANTA MARIA

# TONANTZINTLA

A detail  
of the unique  
Indian-Spanish  
bas-reliefs  
of this  
6<sup>th</sup> century  
church  
an

as drawn for  
for Mexico/  
this month

Christmas  
1958  
by  
Vlady  
an









*Mexico was once a country of individual kingdoms, vast, feudal holdings that sometimes were bigger than ruling nations of Europe. These powerful and rich haciendas were wiped out forever by the Land Reform, and today only a few preserved showplaces and many crumbling and overgrown walls remain as remnants of the Hacienda Age.*

TYPICAL of the past magnificence of the Hacienda Era is this time-eroded wall at Claveria, whose "kingdom" has been swallowed by industrial Mexico City. Below, the splendor of the period is still reflected in the Regla Hacienda, state of Hidalgo.

# Haciendas





OPERATED NOW AS AN INN, the graceful mansion is all that remains of the fabulous Hacienda de San Miguel Regla. This is the main entrance.

by Paul Bartlett

I first became interested in Mexico's haciendas in 1941, while living near a spacious place close to a 14,000 foot volcano in Jalisco. My wife and I used to loaf by Santa Catarina's leafshaped mill pool and gaze across a lagoon that sometimes mirrored the peak. We'd picnic at the hacienda, poke about and sketch. We ate lunch, one warm day, among the fat arms of a colossal *chirimoya* tree. Santa Catarina was a mere shell, taken by revolutionists in 1910 or '12. The residence had been burned. . . there was only the rat-gnawed mill, decorated with *fleurs-de-lis*. Jacaranda blossoms, as they fell into the pool, hinted of women with fringed white parasols, *charros* with silver ornamented saddles, kids flying Chinese kites, victorias pulled by six horses.

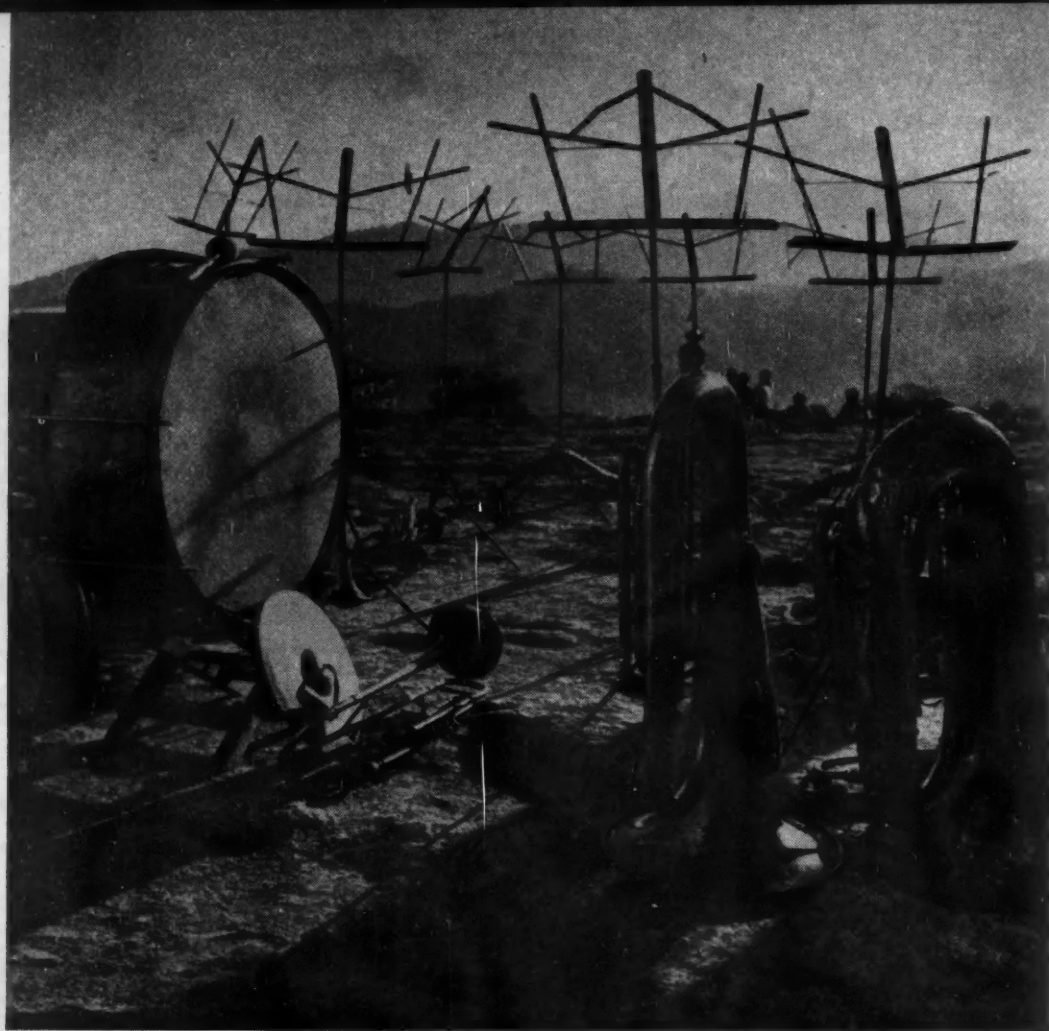
Since 1941, I have visited about three-hundred haciendas in twelve states, from the U. S. border to Guatemala. I went by foot, boat, train, cable-car, bus, trolley, truck, bike, horse, horsedrawn narrow gauge railway, motorcycle and car. Many haciendas are unreachable during the long rainy season, so I made most of my trips during the dry months. In my car I bogged down a time or two but

(Continued on page 20)



"LA GAVIA" near Toluca, once center of an estate stretching from plateau to tropics, has been partly restored by the wealthy Albarron Pliego family. These photos show its mammoth patio and one of the lavishly furnished salons.





**MODERN INSTRUMENTS**, especially the loud kind, are in great demand among Mexico's often selftaught musicians. To buy one of these splendid brasses or drums represents a major investment, but important enough that the player might go without shoes to pay for it.







**STILL POPULAR** is a type of flute that dates back to before Spanish Conquest.

# MUSIC of the PEOPLE

*Loud, rhythmic, with twists that are distinctively Mexican, music here is a marriage between the old world and the new.*

PHOTOS BY JUAN RULFO

by José R. Hellmer

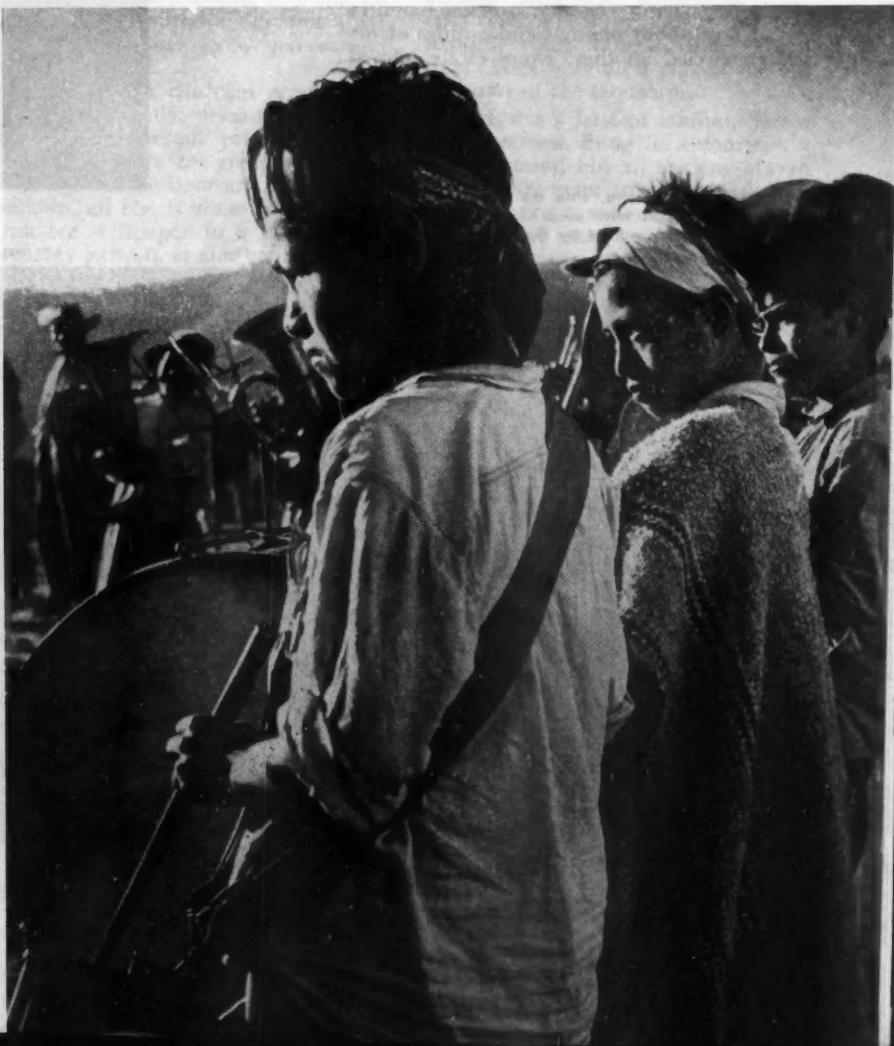
The village brass band in Mexico figures in practically every important social and religious event: it goads the bullfighters to new heights of daring; it lends lugubrious harmony to a mournful funeral procession; it provides a strangely harsh background for the solemn splendor of a religious dance.

The exciting notes mingling in the dazzling sunlight is a true echo of group emotional expression in Mexico.

In Oaxaca, in Michoacán, Guerrero, Morelos, in practically every region where Indian tribes had only used their clay and reed flutes and drums, rattles and scrapers to accompany their dances and songs, the Conquest offered them the new harmonic and melodic possibilities of the violin, the guitar and harp, the imposing wind instruments—all of which were absorbed and transformed according to the local artistic sense and traditional patterns.

In many towns, especially in Oaxaca and Guerrero where the brass band tradition has its deepest roots, you can still find French and German instruments more than a century old. They are battered, tarnished, often hopelessly out of tune, but kept and played with loving care. Dents and old age and even false notes don't matter; what counts is the music, and the more exuberant, the brassier it is, so much the better.

**ANOTHER ANCIENT** instrument, the drum, mostly exists today in modern version.





MEXICAN HACIENDAS were often patterned after feudal estates in Europe, as above. Wall at right is characteristic of another import: love of privacy.

## Haciendas...

(Continued from p. 17)

dust was usually the worst thing I had to contend with, tire-deep in some areas. In the dry uplands I had miles of elbow room; in the tropics there were palm forests and birds; in the *barranca* country I got down 2,000 feet, with cliffs slicing the sky; volcano country spilled lava about one hacienda; miles of *henequén* circled another. Every estate offered

ONE CORNER of Clavería, once the imposing seat of a powerful family clan now used only as a picturesque memory and Sunday retreat by the heirs.



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peace... I saw oxen dragging carts that had solid wooden wheels six inches thick. I saw man and ox plowing blackbird-peppered fields. Burro trains passed. Goats wandered along with Tibetan-like throat bells. Cattle filled alfalfa fields.

Since most hacienda residences are now in ruins, there is no owner to greet you. The peasants are the communal owners because the revolutions dispossessed the *hacendado* and his family.

You walk into a beautiful home and find twenty or thirty empty rooms; earthquake-riddled walls and floors, pigs in the bedrooms where the Count and Countess slept. Roofless, windowless, the places are weathering away. Built of stone, brick or adobe, they cannot survive abandonment forever, however well constructed. Stone by stone the peasants utilize residences, mills and storage buildings, to make their own simple dwellings.

It is difficult to obtain historical information at these semi-destroyed places. Books and records vanished long ago. I have found only a handful of haciendas kept as they were originally; there I saw Cabrera canvases, *correo* chests, tall *roperos* of carved cedar, velvet hangings, European tapestries Madrid glass, desks inlaid with tropical woods, ormolu screens, ivory figurines from the orient and vellum bound books. Not only were the haciendas Mexico's economic backbone, they were also the cultural backbone of the New World. When the Pilgrim fathers were turkeying it out in log cabins, old hacienda families hung Rembrandts, Rafaels and Murillos; chapels sparkled with gold leaf; señoras had emerald-set combs in their hair-dos; distinguished visitors enjoyed *vino de Portugal* with wild boar or domesticated pheasant.

The great haciendas included a million or more acres, with villages and towns thrown in. Jesuits and Franciscans owned such swatches of land. I discovered there were *tequila*, wheat, corns, cattle, *henequén*, bull-breeding, cotton, coffee, mahogany, mining and other types of haciendas. I saw feudal haciendas where residences and adjacent buildings were walled. Some resembled *chateaux* or turreted castles or rambling country homes whose veranda arches and fountained patios were open to the sun. There were thick walls and deep-set windows... birds gabbled in cages... cypresses stood guard. Miles of stone fences crawled



over hills, indicating past boundaries. White cairns dotted forgotten places, some with dates... 1619... 1702... 1818.

Dates are everywhere at haciendas, on bell skirts, carved in cedar beams, on escutcheons, on archways, gouged in the mesquite planking of a chapel. GI's of Maximilian's day put their dates and names in a 300-year-old tower.

Chapels and churches remain unharmed generally; peasants use them, served by itinerant priests. Though unharmed, they are greatly changed; where a marble floor and lovely altar remain, all else is gone. At one place you see wallpaper in a French 18th century pattern, at another you find a

*santo*... by going to many places you realize how beautiful sanctuaries were.

In 1910 there were (8,000) haciendas. Owned by a small group, they controlled three quarters of Mexico's population. Many were governed by absentee landlords. British, German, French, Italian and Spanish were part of this monopoly. Then, the revolutionists smashed across the country, to abolish debt peonage and pistol whippings. Madero! Villa! Zapata! They scourged the land. They strung up or shot the owners. Hacienda families fled. Furniture was stolen, destroyed or loaded on flat cars to be sold or left to rot in the rain.

I made trip after trip, I sketched in hot sun, in rain, fought wind, evaded army ants, crawled over shattered roofs, snooped through mouldy sub-surface rooms. My young son accompanied me many times. Every place fascinated him... he loved the trips, the chance to ramble through the country, to chat with the friendly people. Often he played with the children while I photographed walled gardens, archways, aqueducts, flowers... pink and white poinsettias, man-tequilla roses, bougainvillea, flame trees. They were all a part of the old life, part of the landscape.

Here was a lane of *sabinas*, here a buck's carcass, hung in a doorway, a bushy mound hid an ancient Mayan temple, kerosene lamps glowed atop wooden posts and served as street lamps, boys spun tops, evening bells tolled, parrots swooped green and blue, flamingos passed, a wooden bucket squeaked at the well.

The traveler can find haciendas in almost every part of Mexico. Highways pass them or they can be seen set back on an unpaved road; they exist in towns and cities now; a few have been made into hotels. The old spots are most interesting on weekends. They seem to come to life again with peasants attending Mass, cowboys milling around, children at the store for sweets. Maybe the veterinarian has come or the barber, maybe there's a *fiesta* for the local *Virgen*.

Time will wait a while longer: then bronze grilles will be no more; brass studded *zapote* doors will fall; sun dials will show no more sunny hours; tiles will disappear under debris. Most of the *hacendados* and their families (lie) in small private cemeteries or under church and chapel floors; a marble slab and simple inscription tell the story.





# ... the milestone year

The year of 1958 will be, when looked back upon, very evidently a turning point and signal post in the development of modern Mexican art, or rather the arts.

The revolutionary generation—from the twenties to now—which ploughed up the sterile crusted ground of imitation-Europe and impelled all artists, in every field, to look with the excitement of creative discovery back and into their own sources, their own people, their own outlooks and problems, and their own magnificent ancestries had dwindled into something like empty, demagogic, boring repetition of themes and ideas long since become hardly more than "Mexican curios."

The hyper-nationalistic and also hyper-monopolistic circle that had taken to itself the privilege of ukasing all later artists, and of rejecting everything foreign as "imperialist" or "salon-decoration," or "degeneracy," or any of those made in the USSR labels, wore itself out into an infinitely petulant, domineering old clique, and the restive younger artists, led to some extent by restive older ones such as Tamayo, broke through what had seemed to be an iron ring and turned out to be mostly newspaper.

Bridges, wanted and needed by an immensely vigorous, hungry and curious youth, began out towards the rest of the world and from the rest of the world in. So the year '58 was, very interestingly, a year of visiting and being visited, very actively so in both music and the visual arts.

Major shows in the Fine Arts Palace were the Inter-American Biennial, and the still more interesting inauguration of a Museum of Modern Art, with visiting works from Europe bracketed into a pretty good showing of Mexican moderns. At the same time, Tamayo went off to do some work in Paris and Cuevas, leading a younger generation, sent exhibitions to South America. The very youthful Marysole Warner Baz, who was hailed as virtually a genius (critics here use the word rather carelessly) with her first show of obsessive, insistent, unpictorial but alive work, went off to Paris too, and was done well by there. Meanwhile in the Fine Arts Palace Leonora Carrington—as well as our Vlady and several of the top Mexican moderns who originated elsewhere—gracefully and handsomely admitted into the group of the "consecrated" in the Museum of Modern Art first show.

The "golden button," as is said in Spanish, that finished off this interesting and restless year was the prize for beauty awarded

the Mexican exhibit at the Brussels Fair, (to the credit of Mexico's brilliant museographer Fernando Gamboa); and also the considerable recognition and praise which the National Symphony met in both its European and U.S. tours.

Nations aren't people but very often they do follow the same patterns, conflicts, and trajectories. So it is strikingly suggestive that, in its present activities and moods, Mexico is like a young person on the knife-edge of adolescence, finding itself, asserting itself, at times defensively and then increasingly, with the sure growth of security and confidence, in the adult forms of production, expression, and cordial interchange. This—in fields such as world economics, for instance, is what is now happening; Mexico has taken a significant role of leadership in



Drawing by Marysole Warner Baz for Felipe's book.

solving Inter-American problems while solving her own, indeed as part of the same job. Her increasing awareness of the world as a world in which she has a place, and very challenging and valuable one, is beginning to be reflected of course too, in the area in which this people is extraordinarily gifted, namely, artistic creativity; and creativity per se.

The signs and symptoms of 1958 are only that; there is as yet no major talent (except of course Tamayo) who stands in the position of world artist while being specifically and richly Mexican. But there are, in all the arts, strong indications of beginnings in this direction, and with this comes, necessarily, a clearing of the underbrush of rigid provincialisms, chauvinisms, inferiority-superiority attitudes, and all such familiar and natural signs of growth and its attendant pains.



Drawing by C. Orozco Romero

## new work of

## león felipe

The great Spanish poet Leon Felipe Camino, who drifted to Mexico in the twenties and has been rooted here pretty much ever since, is a voice known well, of course, by all readers of literatura in Spanish; but surprisingly unknown otherwise.

The name of Federico Garcia Lorca is now at much at home in the minds of contemporary readers (and singers!) as that of Dylan Thomas; and Leon Felipe, who in a different, profound, and incredibly simple way cries out too the agonies and loves of our time, should be read—and sung and played—in that company.

Last month the artists of Mexico got together, cutting across political and personal differences, to contribute each, a drawing for a volume of Leon Felipe's new work. Which appeared, duly printed on heavy coated stock and with pretty good reproductions of these drawings, heavily framed in solemn white.

For our taste, this kind of presentation is rather alien to the spirit of the poetry itself, which is unassuming and cries, in short words anyone can understand (but with what unerring combination!) from the heart and without postures, presentations, or fancy business of any kind.

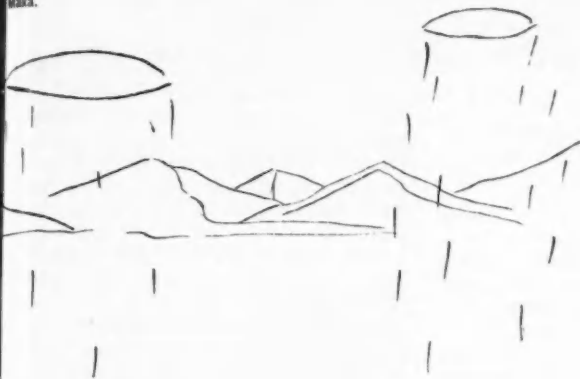
None of the drawings are equal in quality to the quality of the poems they accompany; most likely the editor, wishing to be elegant, pulled his punches quite a bit. Among the most interesting are several that are reproduced here.

As for the poems, we find ourselves still, deeply moved by the one we snatched fresh from Leon Felipe's hands early this year, and



Lithograph by Vlady.





published in our humbly best approximation of his extraordinary music, in February.

Along with it we're also publishing, also feeling frustrated by the sheer impossibility of rendering cadence and naunce, one of the punchiest in the book just published. The overall name of the volume is *El Ciervo*. The poems are groups, written developing one or another theme, and also using in each group, variations on each form, mostly creatively experimental.

We especially like — so to speak — the opening page, which is called *Dialogo Entre el Hombre y el Viejo Guardian de la Heredad*.

Translation, please? "Dialogue between Man and the Old Guardian of Inheritance." It goes like this:

**GUARDIAN:** You're here already.

**MAN:** They brought me while I was asleep.  
I didn't ask for anything. I didn't say to anybody, bring me.

**GUARDIAN:** But you're here now.

**M:** What am I supposed to do?

**G:** You can look out the window. . .  
Look at the sea, the river, and the bridge. . .  
and the road that climbs to the mountain.  
Over the mountain you will see the sun and the stars  
And if you have good vision

maybe you'll glimpse God, hidden in the clouds  
and sitting in the swing of the metaphysical triangle.

**M:** Smoking, in satisfaction, his great artists' pipe.

**G:** Yonder in the valley the wind blows  
fan moving the trees  
and carrying and bringing ceaselessly the leaves and birds

Here closer

Are the wolf and the lamb

the hawk and the dove. . .

the wounded deer. . . and the man with his hunting gun or spear.

**M:** That's who I am?

**G:** That is you!

**M:** And that yonder. . . what is that?

**G:** That is love! . . . The hallucinated commissar,

the one in charge of seeing to it that there be one always here,  
looking ceaselessly from out the window  
at this beautiful unchanging changing scene  
that God paints.

## game

And this game, worthy sir,  
This game, of the white ball  
and the black ball  
When will it end?

This game

Of the sound and the silence  
Of laughter and weeping  
Of light and the night. . .

And somebody asks: What is the night?

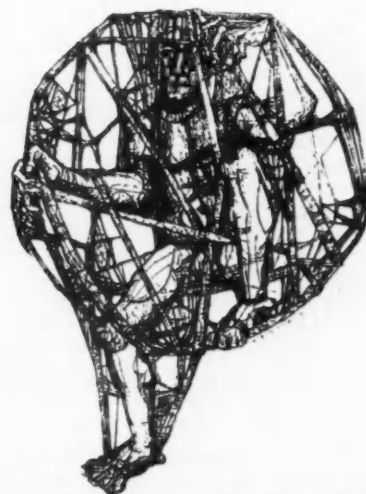
And that tear, worthy sir,  
That lone single tear that skates and that slips  
That dances and pauses

In the cut of the wind

Where will it stand?

And there's another question: reverend sir,  
What is the game?

TRANS. ANITA BRENNER



Drawing by Vicente Rojo.

# Guadalupe

(Continued from page 10)

down in the hills and jungles were not very receptive to the redemptive message. The first wave of conversions that had accompanied the Conquest had fallen off drastically. The *frailes* had to be content with baptising the children who came to their schools.

At that moment, it was a toss up whether the Mexican Indians would be exterminated, as their cousins to the north were later to be; or whether they would band together and sweep their conquerors into the Mexique Bay.

It was then that a simple Indian convert became the instrument of a fateful Visitation.

He was Juan Diego, to give his Christian name. In Aztec he was known as Cuauhtlatohuac ("He Who Talks Like an Eagle"). As he was making his weekly pilgrimage to attend mass at the monastery of Tlatelalco, a lady dressed in the traditional garb of an Indian princess stood in his path and addressed him familiarly in his native tongue:

"Hola, Juan Diego, smallest and dearest of my sons. Where are you off to?"

Juan Diego with admirable aplomb answered: "Sweet Lady, my dear, my damsel, I am on my way to hear your son's mass at Tlatelalco."

Thereupon she replied: "My very dear son, as you have realized, I am the Eternal Virgin Mary, Mother of the True God—who is the Author of all life and Creator of everything, Lord of the Heavens and the Earth. And it is my desire that a Church be built here for me—where, as your most merciful mother and the mother of all your people, I may show my compassionate concern for the Indians of Mexico, and for all those who love me and seek me and petition my protection and call upon me in their travail and affliction, where I may hear their troubles and prayers and give them consolation and help."

The consequences of this encounter, as related in the various Nahuatl and Spanish chronicles, have a Shakes-

pearean drama and irony: How Juan Diego went to the Bishop's Palace in Mexico City and was made sport of by the Osrician hangers-on; how Bishop Zumárraga, the extraordinary humanist and scholar who himself had the king-given title "Protector of the Indians", listened patiently but demanded proof; how Juan Diego returned to his village to find that his beloved uncle was dying of smallpox and in his anxiety to fetch a priest he avoided the spot at which he was supposed to meet and report to the Lady—only to find her barring his way on the lower slopes. How she told him not to worry about his uncle, who was already cured, but to go up into the stony, cactus-covered summit and gather the flowers he'd find there as a sign for her bishop. How the Indian, as always unquestioningly obedient, did so, and filled his cactus fiber cloak with Castilian roses, and took them to Bishop Zumárraga, protecting them from the ribald curiosity of the courtiers. And how he at last came into the Bishop's presence and spilled the roses from his *tilma*, to watch astounded as the prelate threw himself upon his knees—and peeking at the cloak himself discovered that the Lady had left her portrait on it.

The curtain scene is completely Shakespearean: All the protagonists except for the Lady (who is present in her portrait) confront each other—the Restored Uncle, the Chastened Courtiers, the Beaming Bishop, the Humble Indian... with brownrobed friars and gaudily caparisoned grantees and seminaked but elegantly beplumed Aztecs crowding the stage. *Exeunt omnes* to the tinkle of the acolyte's bell—that small but attention-getting notice that a Presence is approaching. As the curtain comes down a chorus of male voices chanting the *Te Deum* swells out, joined by the shrill notes of the *tenontzle* and the tympany of gourd rattles. And, after the curtain has settled, a crackle of gunfire, some screams of triumph, a couple of bars of the Mexican National Anthem, all drowned at last in booming bells and the carump-carumpah of rockets.

This, then, was a dramatic and tangible turning point in Mexican history. The apparitions at Tepeyac were followed by mass conversions; teams of Franciscans and Dominicans, working in pairs, baptized whole districts in assembly line fashion from dawn to dusk. Bishop Zumárraga found support in his battle against the *encomenderos*; with the tables turned, Guzmán was sent home in disgrace and Cortés triumphantly returned; a new and more liberal *audiencia* arrived; the suppressed Indian arts flowered again; the Dark Skinned Virgin's picture led the insurgent troops into battle against the Spaniards; and she lent her name subsequently to a variety of famous and infamous causes and treaties and occasions.

And however you look at it—as a lovely legend, a distressing superstition, the springboard to Mexico's emergence as a nation, or the opiate that has kept it forever among the backward peoples—whatever it is and whatever happened, the apparitions at Tepeyac are somehow the essential key and touchstone to any understanding of the meaning of Mexico.

This is acknowledged by the most reliable commentators on this complex country, summed up perhaps best by Frank Tannenbaum (in "Mexico: The Struggle for Peace and Bread"): "It saved the Indian sense of the meaning of life, and as much as anything else preserved him from complete moral degradation, from spiritual annihilation."



# Our own Directory

## TO UNDERSTAND MEXICO

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In addition to the December fiestas listed in "Fiestas and Spectacles", celebrations will also occur in the following villages:

- Dec. 3 Comondú, Baja California.  
Villa Madero, Federal District.
- Dec. 4 Santa Bárbara, Chihuahua.
- Dec. 5-12 Ciudad Juárez, Chihuahua.
- Dec. 5-15 Iguala, Guerrero.
- Dec. 6 San Miguel Zinacantepec, México.
- Dec. 7-15 Tepecoacuilco, Guerrero.
- Dec. 7-13 Chiautla-Puebla.
- Dec. 8 Hopelchén-Campeche.  
Villalazas, Chiapas.  
Villa López, Chihuahua.  
Villa Unión, Durango.
- Dec. 8-15 Coyuca de Catalán.
- Dec. 8 Almoloya, Hidalgo.  
Cardonal, Hidalgo.  
Mineral de El Chico, Hidalgo.  
Atotonilco el Alto, Jalisco.  
Juchitlán, Jalisco.  
San Juan de Los Lagos, Jalisco.  
Cuautitlán, México.  
Jocotitlán, México.  
Otumba de Alzate, México.  
Tenancingo, México.  
Villa de Carbón, México.  
Yurécuaro, Michoacán.  
Puente de Ixtla, Morelos.  
Concepción Buenavista, Oaxaca.

Santa Catarina Juquila, Oaxaca.  
Santa María Apasco, Oaxaca.  
Santa María Papalo, Oaxaca.  
Santa María Yucutí, Oaxaca.  
Tehuacán, Puebla.  
Tlachichucan, Puebla.  
Ciudad del Maíz, San Luis Potosí.  
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# Our own Directory

Dec. 10-12 Apaseo, Guanajuato.  
Dec. 11-25 Fresnillo, Zacatecas.  
Dec. 12 Colima, Colima.  
Ixtlahuacán, Colima.  
Salto de Agua, Chiapas.  
Allende, Chihuahua.  
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San Luis Acatlán, Guerrero.  
Xochiatipan, Hidalgo.  
Autlán, Jalisco.  
Juanacatlán, Jalisco.  
Puerto Vallarta, Jalisco.  
Teacuitatlán de Corona, Jalisco.  
Tlajomulco, Jalisco.  
Villa Guerrero, Jalisco.  
Acolman, México.  
Alvaro Obregón, Michoacán.  
Chavinda, Michoacán.  
Ecuandureo, Michoacán.  
Sahuayo, Michoacán.  
Tuncato, Michoacán.  
Zamora, Michoacán.  
Jonacatepec, Morelos.  
Ixtlán del Río, Nayarit.  
Ruiz, Nayarit.  
Higuera, Nuevo León.  
Zapotitlán Lagunas, Oaxaca.  
Guadalupe Victoria, Puebla.  
Olintla, Puebla.  
Tlaltenango, Puebla.  
San Juan del Río, Querétaro.  
San Luis, San Luis Potosí.

Altar, Sonora.  
Coscomatepec, Veracruz.  
La Perla, Veracruz.  
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Paso del Macho, Veracruz.  
Acanceh, Yucatán.  
Guadalupe, Zacatecas.  
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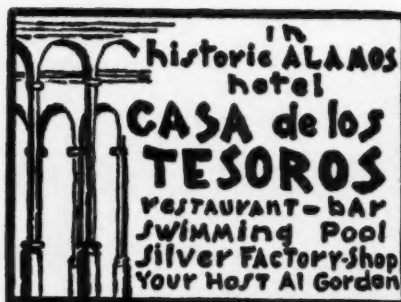
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- Dec. 19-26 Espita, Yucatán.
- Dec. 20 Tonalá, Chiapas.  
Parral, Chihuahua.  
Villa de Reyes, San Luis Potosí.
- Dec. 21 Santo Tomás Mazaltepec, Oaxaca.  
Santo Tomás Ocoatepec, Oaxaca.
- Dec. 23-30 Miacatlán, Michoacán.
- Dec. 24 Múzquiz, Coahuila.  
Villa Unión, Coahuila.  
Gómez Palacio, Durango.  
Tepatitlán, Jalisco.  
Quiroga, Michoacán.  
Venustiano Carranza, Michoacán.  
Tuxtepec, Oaxaca.  
Coxcatlán, Puebla.  
Querétaro, Querétaro.  
Zacatecas, Zacatecas.  
Monclova, Coahuila.
- Dec. 25 Milpa Alta, Federal District.  
Chalma, México.

- Dec. 26 Cuautempan, Puebla.  
Peto, Yucatán.
- Dec. 28 Venustiano Carranza, Jalisco.  
Matchuala, San Luis Potosí.

- Dec. 29 La Ciénega, Oaxaca.
- Dec. 30 Tizimín, Yucatán.
- Dec. 31 Zacatecas, Zacatecas.

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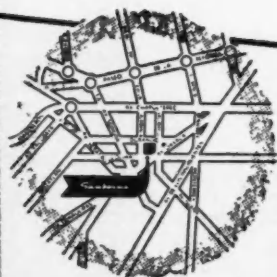
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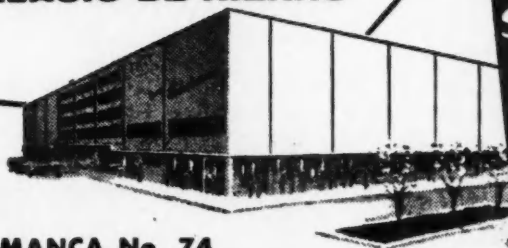
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# the Knife and Fork

by Joan de López Bermúdez

Wine is properly the fermented juice of the grape, but the who and how of that fermentation is a subject guaranteed to provoke the interest of gourmets the world round. All arguments generally lead to France with shouts of bouquet, vintage years, regions, etc., but a few brave sippers are stepping forward with a word for the wines of the new world... Mexico, for instance.

In the late 1930's agrarian studies showed this country's lands were pulsating with possibilities for wine growers, and this, plus government aid, imported wine experts, and the maximum of courage started the Mexican wine industry rolling.

The time was propitious because the second World War cut French production sharply, prices rose, and tables accustomed to imported wine were forced to try domestic brands. Viniculturists such as Madero (kin of Francisco I. Madero) and Nazario Ortiz Garza planted thousands of acres of grapes. The states of Coahuila, Baja California, Chihuahua and Aguascalientes among others became known as wine countries. More and more Mexican brands appeared, and are still appearing on the dealers' shelves. Some of them are bottled and named to emulate French vintage by distillers aware of the power of a European name in the New World, but all very definitely are made from Mexican grapes.

Today the derivatives of the fermented juice of the grape in Mexico range from *aguardientes* (firewater) to very fine Spanish or French type brandies with an infinite variety of wines in between. A discriminating table might be served like this:

**Red Table Wines:** Noblejo, Rancho Viejo, San Marcos, Santa Maria and Marquez de San Pablo.

## THE WINES AND OTHER LIQUID JOYS OF MEXICO

**White Table Wines:** Verdizo Blanco, San Marcos, and Marquez de San Pablo Blanco.

**Rosés** — San Lorenzo, Rosado Riviera, Santa Maria.

**Sherry** — Tres Coronas.

**Brandies** — Evaristo I, Sagarnac, Milenario, Cordon Real, San Marcos Gran Reserva, and Presidente.

**Aguardientes** — Marques de Aguayo, Habanero, Madero XXXXX, Dorado, Palma, etc.

Epicurians to one side, the serious quaffers have no problems here either. A tremendous amount of cane sugar is cultivated in Mexico which goes into the production of rums of all flavors; Puerto Rican, Jamiacan, Cuban and Mexican types. A relatively new rum called Ron Castillo has a very dry flavor somewhere between a brandy and a scotch, and makes delicious highball served with soda. Other good rums are: Ron Batey, Bonampak, and Bacardi, etc.

One couldn't discuss the alcoholic beverages of Mexico without mentioning the extractions from agaves. The most typical of which is *tequila* distilled from a *maguey* grown in the regions of Tequila, Jalisco. Of the many *tequilas* produced the most popular are: Cuervo, Herradura, Providencia, Sauza and Pechuga Almendrado, etc. The



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latter has a sweet almond like flavor and is suitable for a liqueur.

Grains and fruit supply the basis for the remaining bulk of drinks made in Mexico. and the grains grown in the North even help out the whisky industry in the United States. Coffee beans play their part in the brewing of two delicious coffee liqueurs, Kahlúa and Kayamagui.

All of the brews mentioned naturally contribute to the Christmas and New Year's Eve moods including a sort of bottled Tom and Jerry, Rompope, made in a convent from a secret formula. If you're able and want to be very gala, top them all off with a few bottles of Sidra, Mexico's apple champagne.

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